

AN IMPORTANT COLLECTION
OF
ETCHINGS AND ENGRAVINGS

THE ANDERSON GALLERIES
NEW YORK



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AN IMPORTANT COLLECTION
OF
ETCHINGS AND ENGRAVINGS

INCLUDING

Fine Examples of the Work of Buhot, Cameron, Corot, Delff,
Haden, Millet, Rembrandt, Van Leyden, the Little Masters,
the American Etchers, and S. Arlent Edwards and
the other famous color Mezzotinters

MANY RARE NEW YORK VIEWS

And a very fine Extra-illustrated
Copy extended to Nine Volumes of

MEMORIALS OF THE ORDER OF THE GARTER

Consigned for Unrestricted Public Sale by

Mrs. Joseph J. Little of New York, the Estate of Dr. R. A.
Witthaus of New York, the Estate of William M. Franklin
of East Orange, N. J., and other owners

TO BE SOLD

Thursday and Friday Evenings, May 25 and 26, 1916
at 8:15 o'clock

On Public Exhibition from Thursday, May 18th

THE ANDERSON GALLERIES
MADISON AVENUE AT FORTIETH STREET
NEW YORK

CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be resold immediately.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.
6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE. But upon receiving before the date of sale, expert opinion in writing that any lot is not as represented. The Anderson Galleries, Incorporated, will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.
7. **TERMS CASH.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be resold by either private or public sale at such time as The Anderson Galleries, Incorporated, shall determine, without further notice, and if any deficiency arises from such resale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of The Anderson Galleries, Incorporated, to enforce the contract with the buyer, without such re-sale.
8. **BIDS.** We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.
9. The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

Priced Copy of this Catalogue may be secured for \$1.00

The Anderson Galleries

Incorporated

MADISON AVENUE AT FORTIETH STREET, NEW YORK.

TELEPHONE, MURRAY HILL, 7680

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN.

AN IMPORTANT COLLECTION
OF
ETCHINGS AND ENGRAVINGS

FIRST SESSION

Thursday Evening, May 25, 1916, at 8:15 o'clock

Lots 1 to 215

HEINRICH ALDEGREVER (Little Master)

- 1 LOT PROTECTING THE ANGELS. 1555. Bartsch 15.
LOT AND HIS DAUGHTERS. 1555. B. 17.
From the set of four, "History of Lot." Good impressions. No margins. (2).
- 2 JUDGMENT OF SOLOMON. 1555.
Bartsch 21. Fair impression with a small margin.
LOT PROTECTING THE ANGELS. B. 15.
JOSEPH SELLING GRAIN TO HIS BROTHERS.
B. 21. (The reversed copy). (3).
- 3 INTEMPERANCE. 1528.
Bartsch 132. Good impression with the plate mark.
From the Sr. John Dent Collection.

ALBRECHT ALTDORFER (Little Master)

- 4 PYRAMUS AND THISBE.

JOST AMMAN

- 5 COAT-OF-ARMS OF JOH. AEGOLPH VON KNOERINGEN.
Woodcut. Andresen, German Painter-Graveur I. No. 94. (Ex-libris).
Also two other old prints and two sections of "Römische Alterthümer in Baiern." (4).

ANONYMOUS ENGRAVER OF THE XVI. CENTURY
(Little Master)

- 6 A LANSQUENET HOLDING THE HORSE OF A
STANDARD BEARER. 1521.
Bartsch 13. Strong impression.

ADOLPHE APPIAN

- 7 UN JOUR D'AUTOMNE A ARTEMARE.
Painter-etching. Fine proof on Japan paper. 8vo.
- 8 A SUMMER DAY.
Painter-etching. Fine proof on India paper. 8vo.
- 9 MARAIS DE LA BURBANCHE (Ain).
Painter-etching. Impression with the title. 8vo.
- 10 UN ROCHER DANS LES COMMUNAUX DE RIX
(Ain). 1862.
Painter-etching; with the title on India paper.
- BARQUES DE CABOTAGE (Côtes d'Italie) 1874.
Painter-etching; with the title; on aqua-fortiste paper.
(2).

OTTO H. BACHER (American Etcher)

- 11 REGENSBURG. (Ferry-landing). 1879.
Painter-etching. Signed proof on thin Japan paper.

HUGH H. BANNER

- 12 MISS FARREN.
Mezzotint printed in colors after Sir Thomas Lawrence. Signed proof on India paper. Edition limited to 250 impressions and the plate destroyed.

FEDERIGO BAROCCIO

- 13 THE ANNUNCIATION.
Bartsch 1. The rare original. With margin.

BARTOLOTTI

- 14 BOB CHERRY.
CHILDREN PLAYING WITH A BIRD.
Both after W. Hamilton. Stipple and line engravings printed in colors, with large margins. (2).

BARTHEL BEHAM. (Little Master)

- 15 THE COURSE OF THE WORLD. 1525.
Copy by an anonymous contemporary engraver.
Bartsch 39 copie.

HAND SEBALD BEHAM. (Little Master)

- 16 ALEXANDER THE GREAT LEADING BUCEPH-
ALOS. Bartsch 67.

THE COMBAT BETWEEN ACHILLES AND HEC-
TOR. B. 68. (2).

- 17 CIMON AND PERO. 1544.
Bartsch 75. Fine impression. From the R. Fisher
Collection.

- 18 EMPEROR TRAJAN'S JUSTICE. 1537. Bartsch 82.

- 19 JUPITER. Bartsch 115. FORTUNE. B. 140. Old im-
pressions. (2).

- 20 DECEMBER.
From the Set of the Twelve Months. 1545. Bartsch
160.

THE PENNANCE OF SAINT CHRYSOSTOM. B. 215.
(2).

- 21 TWO WOMEN BATHING AND A FOOL. 1541.
Bartsch 214.

LEDA. 1548. B. 112. (2).

- 22 HEAD OF A WOMAN. 1542.
Bartsch 220. Fine old impression, no margin.

EUGENE BEJOT

- 22a STONE CUTTERS. 1892.
Painter-etching. First state. Eighth proof on What-
man paper with the artist's writing.

A. F. BELLOWS. (American Etcher)

- 23 MILL AT OYSTER BAY, L. I., and A PATH THRO'
THE WOODS.

Painter-etchings. Signed proofs on Whatman paper.
(2).

LOUIS BERNARD

(Early French Mezzotint Engraver)

- 24 **SEBASTIEN LEPESTRE**, Maréchal de Vauban, after
DeTroy.
LeBlanc 9. The inscription margin cut off. Rare.

BICKNELL. (American Etcher)

- 25 **A RIVER SCENE** and **THE TRAGHETTO.**
Etchings. Signed proofs on Japan paper. (2).

CHARLES BIRD

- 26 **THE DUCHESS OF MILAN.**
Mezzotint printed in colors after Hans Holbein. Signed
proof on India paper; from the first hundred. The
engraver's own printing.

LOUIS MARIN BONNET

- 27 **LE PETIT CAVALIER**, after J. B. Huet.
Engraved in Crayon manner and printed in colors.
Fine impression with margin.

FELIX BRACQUEMOND

- 28 **SARCELLES** (Teal).
Painter-etching. With the title; on India paper. Printed
by Delatre. 4to.
- 29 **SARCELLES.** Beraldi No. 111. **VANNEAUX ET**
SARCELLES. B. 176. **LES CIGOGNES.** B.
No. 179.
Painter-etchings. All with the titles and printed on
India paper. (3).

HENRY C. BREWER

- 30 **REIMS CATHEDRAL**—The Great Portal.
Original etching. Signed proof on Head paper.

ARTHUR B. BROOK

- 31 **MLLE. MOLE RAYMOND.**
Mezzotint printed in colors after Mme. Vigée-LeBrun.
Signed proof on India paper.

FELIX BUHOT

32 LA FETE NATIONALE.

Painter-etching. First design for his "La Fête National." Alexandre No. 81. The plate was never finished, and was destroyed after four impressions had been printed. Trial proof on D. & C. Blauw paper. Signed by the etcher. Extremely rare.

33 LA FETE NATIONALE AU BOULEVARD CLICHY.

Painter-etching. Alexandre No. 127. First state; the pure etching. Trial proof on D. & C. Blauw paper, signed by the artist. Very rare.

34 ANOTHER IMPRESSION.

Third state; the sketches on the margin have been changed, but before they were aquatinted. Signed proof on D. & C. Blauw paper.

35 L'ADORATION DES MAGES. 1881.

Etching from the original email in the Spitzer Collection.

OXFORD CASTLE AND MILL. Etching by Debaines.

THE ASTRONOMER. Etching by Flameng, after Van der Meer. (3).

HANS BURGKMAIR

36 THREE GOOD CHRISTIANS.

Woodcut. Bartsch 64. Very good old impression. Closely trimmed.

I. CAMERATA

37 A DISCOVERY.

Etching after Domenico Feti. In $\frac{3}{4}$ -inch ebonized wood frame.

DAVID YOUNG CAMERON

38 UNE COUR, RUE DU PETIT SALUT, ROUEN, 1896.

Painter-etching. Rinder No. 233. Proof on Wrigley paper.

39 THE UPPER GREEN, CHARTERHOUSE. 1895.

Painter-etching. Rinder 241. Proof on vellum paper.

DAVID YOUNG CAMERON—Continued.

- 40 WINCHESTER CATHEDRAL. 1902.
Painter-etching. Rinder 333. Proof on vellum paper.
- 41 KINGSGATE, WINCHESTER. 1902.
Painter-etching. Rinder 340. Proof on Wrigley paper.
- 42 BEAUFORT'S TOWER, ST. CROSS. 1902.
Painter-etching. Rinder 342. Proof on vellum paper.
- 43 THE CHAPEL, HADDEN HALL. 1902.
Painter-etching. Rinder No. 345. Proof on Japan paper.
- 44 THE VALLEY OF THE LATHKILL. 1902.
Painter-etching. Rinder 349. Proof on Wrigley paper.

A. CARDON

- 45 ROUND AND SOUND FIVE PENCE A POUND
DUKE CHERRIES, after F. Wheatley.
Plate No. 8, of the "London Cries." Stipple engraving printed in colors. Rare.

ANNIBALE CARRACCI

- 46 DEAD CHRIST, after Caprarola. 1597.
Bartsch 4. Third state, with "Nico van Aelst for."

LUIGI CERONI

- 47 MME. DE POMPADOUR (79), MME. DU BARRY (72), MME. DE VINTIMILLE (75), MME. DE MAILLY (75), MME. DE CHATEAUROUGE (76).
Line engravings after the miniatures by Petitot. Numbered proofs before any inscriptions, on India paper. Limited to 100 impressions. Extremely fine. (5).

F. CHAIGNEAU

- 48 THE SHEPHERD.
Original etching. Signed proof on Japan paper.

CHRETIEN. (Inventor of the "Physionotrace)

- 49 J. G. Y.—S. R. AIDE DE CAMP DE M. LAFAYETTE.
Mezzotinted-etching; colored. Full margin.

COACHING PRINTS

- 50 A RACE TEAM. AN ALARMING REASON. A FROST.
THE DISAPPOINTMENT. 1835.
Four colored engravings by R. O. Reeve, after drawings by C. B. Newhouse. All in French mats. (4).

COLLECTIONS OF PRINTS

- 51 LES CHEFS-D'OEUVRE.
Peinture, Sculpture, Architecture. Publiés sous la Direction de M. Henry Jouin. With Text. 24 full-page heliogravure plates. Royal 4to, cloth (loose in covers). Paris, 1895.
- 52 L'EAU-FORTE EN 1874. CADART 1874.
Numbered copy No. 32. Proofs on India paper. Original binding.
- 53 L'EAU-FORTE EN 1876. CADART 1876.
Fifteen proofs on India paper in portfolio with text. Incomplete. (15).
- 54 L'EAU-FORTE EN 1878. CADART 1878.
Twenty-eight proofs on Japan paper in portfolio with text. Incomplete. (28).
- 55 L'EAU-FORTE EN 1880. CADART 1880.
Thirty-four proofs on Japan paper in portfolio with text. Incomplete. (34).
- 56 L'EAU-FORTE EN 1881. CADART 1881.
Sixteen proofs on Japan vellum, with text in portfolio. Incomplete. (16).
- 57 EIGHTEEN ETCHINGS by Coindre, Dupray, LeRat Roybet, Veyrassat and others. On India paper. (18).
- 58 SIXTEEN ETCHINGS by Brissot, Diaz, L. Flameng, Gaucherel, Lalauze and others. (16).

COLLECTIONS OF PRINTS—Continued.

- 59 TWELVE ETCHINGS by Brissot, Feyen-Perrin, Nehlig and others. On aqua-fortiste paper. (12).
- 60 EIGHT PAINTER-ETCHINGS by Bodmer, Herkomer, Hunter, Law, Macbeth, Murray and Railton. (8).
- 61 TWENTY-FIVE ETCHINGS by Debaines, Lhermitte, Toussaint and others in portfolio. (25).
- 62 TWENTY ORIGINAL AMERICAN ETCHINGS.
Published under the auspices of the New York Etching Club by Cassell & Company. Signed proofs on Japan paper in elegant portfolio with text by S. R. Koehler. Numbered copy 132. The proofs by Peter Moran, Henry Farrer, Thomas Moran, Kruseman van Elten, Stephen Parrish and Jos. Pennell are missing.
- 63 ORIGINAL LITHOGRAPHS OF THE CHARIVARI by Gavarni, Daumier and others.
Bound in one volume. (200).
- 64 ELEVEN MODERN WOOD ENGRAVINGS, mostly by American artists. Among them two by Juengling, four by Timothy Cole and one each by Hoskin, Whitney and H. Wolf. (11).
- 65 THIRTY OLD WOODCUTS. Among them four by A. Durer, two by Tempesta and a few other interesting cuts of the beginning of the 17th Century. (30).
- 66 TWELVE VARIOUS OLD ENGRAVINGS AND ETCHINGS, comprising examples by Amling, Dölendo, Dujardin, Earlom, Sadeler, C. Visscher and others. Also some maps and other prints. (23).
- 67 PORTFOLIO, containing 61 prints by Rembrandt, V. Ostade, Salvator Rosa, Della Bella, Dietricy, Sadeler and others. (61).
- 68 FIVE MEZZOTINTS by Richard Earlom and Valentine Green. (5).
- 69 ELEVEN PORTRAITS OF FRENCH CELEBRITIES.
Line engravings and etchings in 8vo and 12mo. Among them Fragonard, Greuze, J. de Goncourt, E. de Goncourt, etc. (11).

COLLECTIONS OF PRINTS—Continued.

- 70 WILLIAM FREDERICK, CROWN PRINCE OF HOLLAND, Lithograph by Linati. GENL. MAJOR G. NAHUYS, 1844, Lithograph by J. Schubert, ANOTHER, Lithograph by Madou. ANOTHER WITH HIS WIFE, Lithograph by the same. Also three autographs by Genl. Major G. Nahuys. (7).
- 71 NINE PORTRAITS OF CELEBRATED WOMEN.
Among them Marie Therese engraved by Dupin, Marie Leczinska engraved by Duponchelle, Mme. De Pompadour and Mme. Du Barry. (9).
- 72 PUBLICATION OF THE COLONIAL SOCIETY OF AMERICA.
Twenty-three etchings by Hollyer, Shaw and Fincken of Colonial Buildings and views. Signed remarque proofs on India paper in original portfolio. (23).

COLOR PRINTS

- 73 MOTHER AND CHILD, after John D. Batten.
In $2\frac{1}{4}$ -inch antique bronze frame.
JAPANESE JUNKS AT ANCHOR. In 1-inch ebonized wood frame. (2).

CONTE

- 74 LA DISTRACTION. Stipple engraving, after Dareis.

H. CORMACK

- 75 INNOCENCE. (Girl with Dove).
Mezzotint printed in colors after J. B. Greuze. Signed proof on India paper.

CAMILLE COROT

- 76 PORTRAIT OF COROT.
Painter-etching from life by H. Grenaud. With the name ———. On India paper.
- 77 BATEAU SOUS LES SAULES. About 1857.
Painter-etching. Beraldi No. 2. Proof on slightly greenish Dutch paper. Very rare.

CAMILLE COROT—Continued.

- 78 SOUVENIR D'ITALIE. 1865.
Painter-etching. Beraldi No. 5. Third state (of 4),
on India paper, before Delatre's name was replaced by
Cadart's.
- 79 PAYSAGE D'ITALIE.
Painter-etching. Beraldi No. 7. Fourth state, printed
on India paper.
- 80 SOLITUDE.
Painter-etching. Early impression on aqua-fortiste
paper.

CHARLES COUNTRY

- 81 MUNKACSY IN HIS STUDIO. Etching after Munkacsy.
- IFFLEY MILL NEAR OXFORD. Etching by Debaines.
- LE LUTRIN. Etching by Leop. Flameng, after Fr.
Flameng. (3).

T. HAMILTON CRAWFORD

- 82 A BACCHANTE, (LADY HAMILTON).
Mezzotint printed in colors, after George Romney.
Signed proof on India paper.

B. DAMMAN

- 83 THE WASHERWOMEN. 1888.
Etching, after J. F. Millet. Signed remarque proof
on vellum.

CHARLES FRANCOIS DAUBIGNY

- 84 L'ARBRE AUX CORBEAUX.
Painter-etching. Beraldi No. 7. Artist's proof on
Whatman paper.
- LANDSCAPE WITH A RIVER AND A CANAL BOAT
UNDER SAIL. 1876.
Painter-etching. Proof on India paper. (2).
- 85 POMMIERS A AUVERS. 1877, and another LAND-
SCAPE. 1875.
Painter-etchings. Proofs on Japan paper. (2).

J. DE FREY

- 86 DEMONSTRATION ANATOMIQUE, (Anatomy lesson)
1798.

Etching, after Rembrandt. In 1½-inch black walnut
and gold frame.

ROMAIN DE HOOGHE

- 87 ADRIAN PAUW, President of Holland.

Etching finished with the graver.

EUGENE DELATRE (Modern French Artist)

- 88 MA PETITE ANNIE.

Color-etching. Proof on etching paper. Fine.

WILLEM JACOBSZOOM DELFF

- 89 ABRAHAM VAN DER MEER.

Line engraving after M. J. Miereveld. Franken 46.
With the additional plate at the top. Early impression
on contemporary paper.

- 90 ERNEST CASIMIR, COUNT OF NASSAU.

Line engraving, after M. J. Miereveld. Franken 51.
Second state. On contemporary paper.

- 91 FREDERICK HENRY, PRINCE OF ORANGE. 1633.

Line engraving, after M. J. Miereveld. Franken 62.
Third state; the date is changed to 1634. On contem-
porary paper.

ALPHONSE DE NEUVILLE

- 92 MOBILES A LA TRANCHEE; SIEGE DE PARIS.

Painter-etching. Fine proof on thin Japan paper. 4to.

DIDIER PETIT ET CIE

- 93 PORTRAIT OF J. M. JACQUARD, the inventor of the
Jacquard loom.

Woven in silk on the Jacquard loom, after the painting
by C. Bonnefond. Lyon, 1839. In fine 3-inch gold
frame.

CHRISTIAN WILHELM DIETRICH

94 THE MOUNTBANK. 1740.

Painter-etching in van Ostade's manner. Linck No. 74. First state, before the number "79" in the right upper corner and with the sky unshaded between the gable of the house to the left and the tree. Very fine impression with $\frac{1}{4}$ -inch margin.

A. DOOLITTLE. (American Engraver)

95 THE BATTLE OF LEXINGTON.

Plates 1 to 4. Re-engraved by Sidney L. Smith and published by Charles E. Goodspeed, Boston, Mass. 1903. No. 52 of an edition of 75, after which the plates were destroyed. (4).

PAUL DU PONT

96 DON EMANUEL FROCKAS.

Line engraving, after A. Van Dyck. Dutuit 53. Third state (of 5), with G. H. instead of v. den Enden's address. Very rare. From the Collection of E. Oppermann.

HENRY BRUNO. 1665. Line engraving from life, by A. Persyn. From the Collection of J. B. de Graaf.

PHILIP VAN MARNIX. Line engraving, by Peter Holsteijn. (3).

97 GASPAR DE CRAYER.

Line engraving, after A. Van Dyck. From the Collection of Prosper Henry Lankrink, Page to Charles I.

G. DU PINEAU. Line engraving, by Barri.

JAMES HARRIS. Line engraving, by F. Bartolozzi. (3).

ASHER B. DURAND. (American Engraver)

98 JUDGE PLATT. 1810.

Line engraving, after J. Trumbull. Full margin. Also four other portraits. (5).

99 ANOTHER IMPRESSION.

HENRY CLAY. Engraving in mixed manner, by H. S. Sadd, after J. W. Dodge. 1843. (2).

ALBRECHT DURER

- 100 THE MARKET PEASANT AND HIS WIFE. 1519.
Bartsch 83. Fine impression with a small margin.
From the Hausmann Collection. The print also bears
the indistinct imprint of a collector's mark not men-
tioned by Fagan.
- 101 THE BIG HORSE. 1505.
Bartsch 97. Strong impression, but somewhat muddy.
- 102 HERCULES.
Wood engraving. Bartsch 127. Good old impression
on paper water marked with the coat-of-arms of Augs-
burg. Hausmann 50.
- CALVARY. A copy on metal of the woodcut. Bartsch
59. Laid down. (2).

GERARD EDELINCK

- 103 PORTRAIT OF RENE DESCARTES.
The celebrated mathematician and philosopher. Line
engraving, after Frans Hals. Robert-Dumesnil 181.
Very good impression, but as it is lacking the plate
mark the state cannot be ascertained. From the A.
Hubert Collection.

S. ARLENT EDWARDS

- 104 THE DUCHESS OF RUTLAND.
Mezzotint printed in colors, after Sir Joshua Reynolds.
Butler No. 32. Framed in rococo bronze frame.
- 105 ANNE OF CLEVE, after Hans Holbein.
Mezzotint printed in colors. Signed proof; the en-
graver's own printing. In 1¾-inch carved and
bronzed frame.
- 106 LA BELLE FERRONIERE, after Leonardo da Vinci.
Mezzotint printed in colors. Signed proof; the en-
graver's own printing. In octagonal 2-inch bronzed
frame.

S. ARLENT EDWARDS—Continued.

- 107 SIMONETTA VESPUCCI, after Pollajuolo.
Mezzotint printed in colors. Signed proof; the engraver's own printing. In 2-inch carved and bronzed frame.
- 108 MARTIN VAN NIUWEN-HOVE. 1912.
Mezzotint printed in colors, after Hans Memling. Buttler No. 72. Signed proof. In 1¾-inch bronzed wood frame.
- 109 BIANCA MARIA SFORZA.
Wife of Emperor Maximilian I. 1914. Mezzotint printed in colors, after Ambrogio de Predis. Butler 78. Signed proof on plate paper. The engraver's own printing.

EISEN

- 110 SUITE DE VIGNETTES pour illustrer "Les Baisers" de Dorat. Paris, 1880.
Proofs on Japan vellum. Copy No. 17.

L. D. ELDRED. (American Etcher)

- 111 FISH-HOUSES, Prospects, N. S. and APPROACHING STORM, by A. F. Davis. Painter-etchings. Signed proofs on satin.
- REVERIE. Original etching, by W. St. John Harper. Proof on Japan vellum. (3).

H. C. ENO (American Etcher)

- 112 FIFTY-EIGHT PROOFS OF ORIGINAL ETCHINGS.
Mostly on Japan paper. Also the original pencil drawing for one of the plates. In portfolio. (59).

ETCHINGS

- 113 THE SMOKER, by Rajon, and ARABIAN ON HORSEBACK, by Le Couteux.
In 3-inch gold frames. (2).

JOHN FABER

115 THE LADY ABBESS OF THE ENGLISH NUNS AT ANTWERP.

Mezzotint, after G. Mathyas.

I. A. DE LUC. Mezzotint by Schroeder, after Wilhelmine de Stetten. Large margin. (2).

FANTIN-LATOUR

116 BEATRICE A BENEDICTE.

Original Lithograph. Proof on India paper.

117 LA BAIGNEUSE.

Original Lithograph. Proof on India paper.

HEDLEY FITTON

118 DUMFRIES.

Painter-etching. Signed proof on Head paper.

GIOVANNI FOLO

119 THE LAST SUPPER.

Line engraving, after Leonardo da Vinci. Apell No. 8. Third state; with the inscription. In 3-inch gold frame.

JOHN FULLWOOD

120 NEAR WINDSOR.

Painter-etching. Signed proof on Japan paper. In 1-inch dark seal brown chestnut frame.

LEONARD GAULTIER, (GALTER)

121 THE LAST JUDGMENT.

Engraving, after Michelangelo. Andresen 2. First state, before P. Mariette's address.

S. GESSNER

122 TWENTY-TWO ETCHINGS.

Views of Switzerland. (22).

R. SWAIN GIFFORD. (American Etcher)

- 123 **THE HAY RICK.** 1878, and **EVENING.** 1879.
Painter-etchings. Signed proofs on thin Japan paper.
(2).

CH. GIRAUX

- 124 **LOVE.**
Etching, after George Hitchcock. Signed remarque
proof on vellum.

JACOB GOLE

- 125 **PORTRAIT OF JACOB GOLE.**
Mezzotint, after D. van der Plaas. Wessely No. 67.
Second state. Fine. From the Earl of Warwick Col-
lection.

HENDRIK GOLTZIUS

- 126 **THE CIRCUMCISION.**
One of the six masterpieces. Bartsch 18. Second
state; with the number "4," but before "P. Schenk's"
address. Fine impression on paper with the water-
mark lily in a circle. With margin.

CHARLES STORM VAN'S GRAVESANDE

- 127 **BANKS OF THE YSSEL, HOLLAND.**
Original dry-point. Proof on India paper. 4to.
- 128 **PIER AT AMSTERDAM.**
Painter-etching and dry-point. Signed proof on What-
man paper. In 1¾-inch antique oak frame.

H. T. GREENHEAD

- 129 **CHLOE.**
Mezzotint printed in colors, after George Morland.
Signed proof on India paper; from the first hundred.
The engraver's own printing. Edition limited to 150
impressions.

130 THE COUNTESS OF HARRINGTON.

Mezzotint printed in colors, after Sir Joshua Reynolds.
Signed proof on India paper. Edition limited and the
plate destroyed.

GUSTAVE MARIE GREUX

131 LANDSCAPE.

Etching, after Corot. Signed remarque proof on vel-
lum. In 4-inch English oak frame.

E. GULLAND

132 MISS ANNE BINGHAM.

Mezzotint printed in colors, after Sir Joshua Reynolds.
Signed proof on India paper; from the first hundred.

133 SELINA MEAD.

Mezzotint printed in colors, after Sir Thomas Law-
rence. Signed proof No. 10, on India paper.

SIR FRANCIS SEYMOUR HADEN

134 EGHAM. 1859.

Painter-etching. Harrington No. 15. Second state.
Proof on very thin "V. G." paper.

135 EGHAM-LOCK. 1864.

Painter-etching. Harrington No. 16. Second state.
Proof on thin, laid paper.

136 OUT OF STUDY WINDOW.

Painter-etching. Harrington No. 18. First finished
state. Proof on "Pro Patria" paper.

137 A WATER MEADOW. 1859.

Painter-etching. Harrington No. 21. First finished
state. Signed proof on heavy Whatman paper.

138 KIDWELLY TOWN. 1859.

Painter-etching. Harrington No. 24. First published
state. Proof on slightly greenish, laid paper.

- 139 DUNDRUM RIVER. 1867.
Painter-etching. Harrington 49. Without any inscriptions. On plate paper.
- 140 BATTERSEA REACH. 1863.
Painter-etching. Harrington No. 52. Second state. Proof on laid paper.
- 141 WHISTLER'S HOUSE, OLD CHELSEA. 1863.
Painter-etching. Harrington No. 54. Second state. Signed proof on Japan paper. This plate "wore out very soon and had to be destroyed before it had given its full quota of impressions." (Harrington).
- 142 HOUSE OF THE SMITH. 1864.
Painter-etching. Harrington No. 63. First state. Proof on thin, laid paper.
- 143 KILGAREN CASTLE, SOUTH WALES. 1864.
Painter-etching. Harrington No. 65. The only state. Proof on very thin, laid paper.
- 144 CARDIGAN BRIDGE. 1864.
Painter-etching. Harrington No. 67. First state. Proof on thin, laid paper.
- 145 THAMES DITTON—WITH A SAIL. 1864.
Harrington No. 73. Third state; on India paper and with the inscription "Bords de la Tamise."
- 146 RAILWAY ENCROACHMENT. 1864.
Painter-etching. Harrington No. 74. The only state—on laid paper.
- 147 EVENING. 1864.
Painter-etching. Harrington No. 77. First finished state. Signed proof on thin Japan paper. In ½-inch white and gold frame.
- 148 SHEPPERTON. 1864.
Painter-etching. Harrington No. 80. The only state. Proof on thin, laid paper.
- 149 OLD WILLESLEY HOUSE. 1865.
Painter-etching. Harrington No. 102. First finished state. Signed proof on heavy Whatman paper.

- 150 HARRY KELLY'S, PUTNEY.
Painter-etching. Harrington No. 117. First finished state. Signed proof on thin Johannot paper.
- 151 THE INN, PURFLEET. 1869.
Painter-etching. Harrington No. 139. Second state. Proof on laid paper.
- 152 A BRIG AT ANCHOR. 1870.
Painter-etching. Harrington No. 147. Print on Whatman paper.
- 153 CHALLOW FARM. 1877.
Painter-etching with dry-point. Harrington No. 175. First finished state. Signed proof on old, laid paper, watermarked "Coat-of-arms of Amsterdam." Very fine.
- 153a DUSTY MILLERS. 1877.
Painter-etching. H. 182. Trial proof B. with shading in pencil on the lower part of the house to the left. On thin Japan paper. Signed and dated Jan. 6, 1878. Slightly foxed.
- 154 COWDRAY CASTLE WITH GEESE. 1883.
Painter-etching. Harrington 221. Print from the electrotype.

J. J. HAID

- 155 L'HABILLEMENT DE ZURIC and L'HABILLEMENT D'AUGSBOURG.
Mezzotints, after Rudolph Huber. Large margins. (2).

AXEL HERMAN HAIG

- 156 AN OLD GERMAN MILL. 1880, and AN OLD HANSE-TOWN. 1883.
Original etchings. Prints on plate paper. (2).
- 157 WINDSOR CASTLE. 1900, and BUCKINGHAM PALACE. 1901.
Original etchings. Prints on Wrigley paper. (2).
- 158 BUCKINGHAM PALACE. 1901.
Original etching. Signed proof on vellum paper.

PHILIP GILBERT HAMERTON

- 159 LANDSCAPE. 1875. Painter-etching.
AVANT L'ORAGE. (Environs de Moret). Painter-
etching, by The. Chauvel.
MAGNOLIAS. Painter-etching, by Aug. Donnay. Signed
proof on Japan vellum. (3).

M. HELLEU

- 160 LISEUSE.
Original dry-point. Proof on Whatman paper.
161 YOUNG GIRL READING A LETTER.
Original dry-point. Signed proof on vellum paper.

WILL HENDERSON

- 162 WHISPERS OF LOVE.
Mezzotint printed in colors, after Rosa Bonheur. Edi-
tion limited and plate destroyed.

E. M. HESTER

- 163 "ALAS! THAT SPRING SHOULD VANISH LIKE
THE ROSE! THAT YOUTH'S SWEET-
SCENTED MANUSCRIPT SHOULD CLOSE."
Mezzotint printed in colors, after W. Mouat Loudan.
Signed proof on India paper; from the first hundred.

- 164 NATURE.
Mezzotint printed in colors, after Sir Thomas Law-
rence. Signed proof on India paper.

- 165 THE FRUIT BARROW. (The Walton Family).
Mezzotint printed in colors, after H. Walton. Signed
proof on India paper; from the first hundred.

R. HINSHELWOOD. (American Engraver)

- 166 THE PET LAMB.
Line engraving, after Eastman Johnson. In 2½-inch
gold frame.

WILLIAM HOGARTH

- 167 THE COMPANY OF UNDERTAKERS. Etching and engraving.
BEFORE. Engraving, after Hogarth.
IN THE THEATRE. Mezzotint and etching, after Hogarth. Colored. (3).

WENZEL HOLLAR

- 168 FOURTEEN CARICATURES.
Etchings, after Leonardo da Vinci. Parthey Nos. 1591-1601, 1603, 1610, and 1748.
KING AND QUEEN OF TUNIS. Etching, after the same. P. 1603.
TWO HEADS OF YOUNG WOMEN. Etching. P. 1723. (16).

S. HOLLYER. (American engraver)

- 169 ELEVEN PORTRAITS OF CELEBRITIES.
Among them Washington, Franklin, Revere and others. Nine signed proofs on India paper, one on plate paper and one on Japan vellum. (11).
170 PORTRAITS OF THE ENGRAVER AND HIS WIFE.
Engravings. Signed proofs on India paper.
HOLLYER'S PETS.
HARVEST, after A. W. Weis.
Engravings. Signed proofs on plate paper. (4).
171 WM. CULLEN BRYANT. CHARLES DICKENS. 1875. H. WADSWORTH LONGFELLOW. 1887. ALFRED TENNYSON. 1885.
All four represented sitting in their studies. Engravings. Signed proofs on India paper with a dedication to Dr. H. C. Eno. (4).

JACOB HOUBRAKEN

- 172 HET AMSTERDAMSCH E KERMISFEEST.
Line engraving, after C. Troost. Ver Huell No. 15.
Proof before any inscription. In 2¼-inch ebonized
wood and gold frame.

JOZEF ISRAELS

- 173 THE CHILD OF THE SEA.
Painter-etching. On Van Gelder paper. 8vo.
- 174 ENFANTS SUR LA PLAGE.
Painter-etching. On Van Gelder paper. 8vo. Edition
Cadart.
- 175 THE HEARTH (QUAND ON DEVIENT VIEUX).
Painter-etching. On plate paper.
- 176 INTERIEUR DE CUISINE EN HOLLANDE.
Painter-etching. On Van Gelder paper. 4to. Edition
Cadart.

CHARLES JACQUE

- 177 TIR A LA BECASSE. 1864.
First edition, with Liénard as printer.
L'ENFANT PRODIGE. 1866. Painter-etchings.
Prints on India paper. (2).
- 178 UNE BOURRASQUE. Guiffrey 110. Proof on India
paper.
LES TUEURS DE COCHONS. G. 48. Second state.
Proof on India paper. Painter-etchings. Both from
the Burty Collection. 8vo. (2).
- 179 SIX PAINTER-ETCHINGS.
On Hallines paper. Pastorale, Bergerie, Moutons,
Pêche au Gardon, Le Bergère, Le Berger et son trou-
peau. The latter proof before all letters. (6).

JULES JACQUEMART

- 180 PLANTES DE SERRE. (Tropical plants).
Painter-etching; on etching paper. Early state before
inscription on stone. Small folio.

JULES JACQUET

- 181 THE CHESS PLAYERS. 1904.
Etching, after E. Meissonier. First state. Remarque
proof on vellum.

CLIFFORD R. JAMES

- 182 LADY D'ERESBY.
Mezzotint printed in colors, after John Hoppner.
Signed proof on India paper; from the first hundred.
- 183 SURPRISE.
Mezzotint printed in colors, after Westall. Signed
proof on India paper; from the first hundred.
- 184 THE MONTGOMERY SISTERS. (Mrs. Beresford,
Mrs. Gardiner and Lady Townshend—also called
the Irish Graces).
Mezzotint printed in colors, after Sir Joshua Reynolds.
Signed proof on India paper.

GEORGE P. JAMES

- 185 BEAUTY AND ARTS.
Mezzotint printed in colors, after George Romney.
Signed proof on India paper; from the first hundred.
- 186 LADY BEAUMONT.
Mezzotint printed in colors, after Sir Joshua Reynolds.
Signed proof on India paper; from the first hundred.
- 187 THE FORTUNE-TELLER.
Mezzotint printed in colors, after Sir Joshua Reynolds.
Signed proof on India paper; from the first hundred.

THOMAS JOHNSON

- 188 ABRAHAM LINCOLN. (Profile to left) 1892.
Etching. Signed proof on Japan vellum.
- 189 ABRAHAM LINCOLN. (Profile to right) 1900.
Etching. Signed proof on Japan vellum.
- 190 ABRAHAM LINCOLN. (Half profile to left) without
beard. 1908.
Etching. Signed proof on Japan vellum.

191 HENRY WHEATON.

Etching. Signed proof on Whatman paper.

EX LIBRIS E. S. WILLARD. Etching. Signed proof on India paper. (2).

192 WALT WHITMAN.

Etching. Signed proof on Japan vellum.

JOHANN BARTHOLD JONGKIND

193 SEVEN PAINTER-ETCHINGS. 1865-1875.

Sortie du Port de Honfleur, Beraldi 13; Jetée en Bois dans le Port de Honfleur, B. 10; Vue du Port au Chemin de Fer à Honfleur, B. 11; Moulins en Hollande, B. 17; Soleil Couchant, Port D'Anvers, B. 15; Canal de Hollande près de Rotterdam, Hiver, B. 16; Delmolition de la Rue des Francs-Bourgeois Saint Marcel, B. 8. All on aqua-fortiste paper. (7).

194 VUE DE LA VILLE DE MAASLINS, HOLLAND, 1862.

Painter-etching. On aqua fortiste paper. Unusually good impression with stamp of Cadart. 4to.

ANGELICA KAUFFMANN

195 INTERVIEW BETWEEN EDGAR AND ELFRIDA. 1786.

Line engraving, by W. W. Ryland. In 3-inch Dutch oak and gold frame.

JOSEPH KELLER

196 THE SISTINE MADONNA.

Line engraving, after Raphael's famous painting in Dresden. Apell No. 4. Second state. Signed artist's proof. In 3½-inch gold frame.

FRANCIS S. KING (American Engraver)

197 MARQUIS DE LAFAYETTE.

Line engraving, after Ary Scheffer. Proof on Japan vellum. In ¾-inch gold frame.

- 198 JAMES RIVINGTON, PAUL REVERE, ISAIAH THOMAS, HUGH GAINE, AMOS DOOLITTLE.
Publications of the Society of Iconophiles. Proofs on India paper. (5).

HENRY KINGSBURY

- 199 BACCHUS, CERES AN VENUS. 1770.
Mezzotint, after Jordaens.

AUGUSTE LANCON

- 200 A LION DEVOURING HIS MEAL, 1880.
Painter-etching. Proof on Japan paper. Marked by the artist "First state and the plate destroyed."

MAXIME LALANNE

- 201 VUE PRISE DU PONT ST. MICHEL.
Painter-etching. Beraldi No. 8. With the title; on India paper.
A BORDEAUX. Painter-etching. B. No. 10. With the title; on aqua-fortiste paper. (2).
- 202 BORDS DE LA TAMISE.
Painter etching. Beraldi 56. Fine early impression on thin, laid paper. Rare.
- 203 A ZAANDAM (Hollande) 1877.
Painter-etching. Proof on Japan paper.
RUE DE MORLAIX. Painter-etching. Proof on India paper. (2).
- 204 TRAITE DE LA GRAVURE A L'EAU-FORTE. Paris, 1866. Cadart et Luquet.
Text and 8 painter-etchings by Lalanne. First edition. Bound in tree calf, gilt edges. Etchings all first state, printed by Delatre. Contains on Plate 3 the etching which, Hamerton says, is "the most delicate and most graceful landscape etching executed in France since Claude's time."

LIONEL LE COUTEUX

205 UN LAVOIR BRETON.

Etching, after A. Deyrolle. Finished trial proof (marked "in progress"), on vellum.

ACHILLE LEFEVRE

206 IMMACULEE CONCEPTION. 1859.

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ALPHONSE LEGROS

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Painter-etching. On etching paper. 8vo.

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Painter-etching. Proof on Whatman paper.

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Original Lithograph. Proof on laid paper. Fine.

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CHEMIN BOUEUX A BAELEGEN. Painter-etching, by A. Heins. Signed proof on Japan vellum.

THE HARVESTER. Original etching, by X. Le Sueur. Signed proof No. 65 on Whatman paper. (3).

GEORGE LEWIS

212 SERIES OF GROUPS.

Illustrating the Physiognomy, Manners and Character of the People of France and Germany. 60 etchings on India paper. 4to, half brown morocco, gilt top. London, 1823.

GEORGE LEWIS—Continued.

213 ANOTHER COPY.

In the three original wrappers, uncut (backs worn, covers loose). London, 1823.

MAX LIEBERMANN

214 ON THE ROAD.

Painter-etching. Proof on Van Gelder paper.

ERNEST S. LUMSDEN

215 PARIS IN CONSTRUCTION. No. 1. HORSES.

Original etching. Signed proof, on soft Japan paper.
The artist's own printing.

SECOND SESSION

Friday Evening, May 26, 1916, at 8:15 o'clock

Lots 216 to 438

G. MALLEYN

- 216 TWELVE HORSES' HEADS.
Etchings by J. Bemme. (12).

A. P. MARTIAL, (Potémont)

- 217 LE NOUVEAU VAUDEVILLE, PARIS, 1868.
Painter-etching. On Van Gelder paper. Rare early
state before the name of the etcher. 4to.
- 218 LETTRE SUR LES ELEMENTS DE LA GRAVURE
A L'EAU-FORTE.
Four painter-etchings on aqua-fortiste paper; in origi-
nal cover. (4).
- 219 LE CATALOGUE DE LOEUVRE DE CHINTREUIL.
Forty-nine etchings. Incomplete. (39).

PERCY H. MARTINDALE

- 220 MARTHA WASHINGTON.
Mezzotint printed in colors, after A. Chappel. Signed
proof on India paper.
- 221 MRS. LAWRENCE LEWIS.
Mezzotint printed in colors, after Gilbert Stuart.
Signed proof on India paper. Edition limited to 250
impressions and the plate destroyed.

LOUIS MARVY

- 222 LANDSCAPE WITH A FLOCK OF SHEEP.
Original mezzotint. Proof on India paper.

MORTIMER L. MENPES

- 223 A BRITTANY FISHERMAN.
Painter-etching. On etching paper. 8vo.

MORTIMER L. MENPES—Continued.

- 224 BELOW BRIDGE.
Painter-etching. Signed proof on laid paper.
- 225 CITY WHARF.
Painter-etching. Signed proof on laid paper. The etcher's own printing.
- 226 DISTANT VIEW OF THE CITY OF LONDON.
Painter-etching. Signed proof on laid paper.
- 227 LIMEHOUSE ON THAMES.
Painter-etching. Signed proof on laid paper.

CHARLES F. W. MIELATZ. (American Etcher)

- 228 IN THE TROPICS.
TOWNSEND BAY, N. S., by L. D. Eldred.
UNCLE REMUS AND THE LITTLE BOY, by E. W. Kemble.
Original etchings. Signed proofs on satin. (3).

FRED MILLAR

- 229 EMMA, (Lady Hamilton).
Mezzotint printed in colors, after George Romney.
Signed proof on India paper; the engraver's own printing.
- 230 THE FOUNTAIN OF LOVE.
Mezzotint printed in colors, after Jean Honoré Fragonard. Signed proof No. 8 on India paper; the engraver's own printing. ✓

JEAN FRANCOIS MILLET

- 231 LA PLANCHE A TROIS SUJETS.
Painter-etching. Delteil No. 2. Proof on brownish laid paper. Large margin. Plate destroyed.
- 232 L'HOMME APPUYE SUR SA BECHE.
Painter-etching. Delteil No. 3. Fine proof on old paper watermarked with the coat-of-arms of Amsterdam. Large margin. Plate destroyed.

- 233 LES DEUX VACHES.
Painter-etching. Delteil No. 4. Fifth state. Proof on brownish laid paper. Large margin.
- 234 PLANCHE AUX CROQUIS OU A LA TRICOTEUSE.
Painter-etching. Delteil No. 6. Proof on brownish laid paper. Large margin.
- 235 RAMASSEUR DE VARECH.
Painter-etching. Delteil No. 8. Proof on brownish laid paper. Large margin.
- 236 LA COUSEUSE.
Painter-etching. Delteil No. 9. Third state. Fine proof on old laid paper. Large margin. Plate destroyed.
- 237 LA BARATTEUSE.
Painter-etching. Delteil No. 10. Third state, with Delâtre's address. Fine proof on old laid paper. Large margin. Plate destroyed.
- 238 LE PAYSAN RENTRENT DU FUMIER.
Painter-etching. Delteil No. 11. Fourth state; the plate is bevelled and Delâtre's address removed. Fine proof on laid paper. Large margin. Plate destroyed.
- 239 LES BECHEURS.
Painter-etching. Delteil No. 13. Fourth state, with Delâtre's address. Fine proof on brownish laid paper. Large margin. Plate destroyed.
- 240 LE BOUILLIE.
Painter-etching. Delteil No. 17. Third state. Before the inscription. Fine impression on aqua-fortiste paper. Large margin.
- 241 BECHEUR AU TRAVAIL.
Original woodcut. Delteil No. 31. First state, before the lower left corner broke off, and the width of the block was reduced by 1 mm. Proof on Whatman paper. Large margin. Very rare.
- 242 FEMME VIDANT UN SEAU.
Woodcut by Pierre Millet. Delteil No. 32. Proof on old laid paper. Large margin.

JEAN FRANCOIS MILLET—Continued.

- 243 LA GRANDE BERGERE ASSISE.
Woodcut by J. B. Millet. Delteil No. 33. Second
state; with the lines in the sky. Proof on thin Japan
paper; foxed. Large margin.
- 244 BECHEUR AU REPOS.
Woodcut, by Pierre Millet. Delteil No. 34. Proof on
Japan paper. Large margin.

E. E. MILNER

- 245 LADY ANNE LAMBTON AND FAMILY.
Mezzotint printed in colors, after John Hoppner.
Signed proof on India paper. Edition limited to 375
impressions and the plate destroyed.
- 246 MASTER LAMBTON.
Mezzotint printed in colors, after Sir Thomas Law-
rence. Signed proof on India paper.

J. A. S. MONKS. (American Etcher)

- 247 SHEEP IN PASTURE.
Original etching. Signed proof on etching paper. In
2-inch polished oak frame.

MONOGRAMIST M. S.

- 248 NURNBERG PROTECTING JUSTICE AND LIB-
ERTY.
Nagler Monogrammist IV. No. 2163. Very rare.

MICHIEL MOZYN

- 249 JAN VAN GALEN Admiral of Holland, after Jan Lie-
vens.
Fine contemporary impression with a small margin. A
small acid spot with a hole in the sky.
- PIETER FLORISZ, Vice-Admiral of Holland. Engrav-
ing by P. Holsteijn, after Abraham Liets. Both line
engravings. (2).

V. WINTHROP NEWMAN

250 GEORGE WASHINGTON.

Mezzotint printed in colors, after Stuart. Signed proof on laid paper.

NEW YORK VIEWS

251 AMSTELODAMUM RECENS.

Engraving published by Peter Schenk, after Allard's view of Nieu Amsterdam. Full margin.

252 OLD LANDMARKS OF NEW YORK.

Fifty-six reproductions from pen and ink drawings by Mrs. Elize Greateorex. Part 1-5, in original covers. (56).

253 OLD NEW YORK.

Sixty-five etchings, by S. Hollyer. New York, 1905. Signed proofs on India paper. Nos, 13, Cato's Inn; 16, City Hall Park; 39, New York Tattersall's; 58, Tontine Coffee House, and 62, Van Rensselaer Manor House are missing. (60).

254 ANOTHER LOT.

Ten etchings, by S. Hollyer. Series of 1905. Signed proofs on India paper. (10).

255 ANOTHER LOT.

Twelve etchings by S. Hollyer. Series of 1906. Signed proofs on India paper. (12).

256 ANOTHER LOT.

Twelve etchings, by S. Hollyer. Series of 1907. Signed proofs on India paper. (12).

257 ANOTHER LOT.

Ten etchings, by S. Hollyer. Series of 1908. Signed proofs on India paper. (10).

258 ANOTHER LOT.

Five etchings, by S. Hollyer. Series of 1912, and 10 others of various years. Four, "The Home of the Washingtons," on Japan vellum. (15).

NEW YORK VIEWS—Continued.

259 TEN TRIAL PROOFS OF CHARLES F. W. MIELATZ ETCHINGS OF NEW YORK AND VICINITY.

Among them the Battery, Brooklyn Bridge, Dewey Arch, High Bridge, Madison Square, etc. All on thin Japan paper and one of them signed. (10).

260 HELL GATE.

Aquatint by J. Hill, after J. Shaw. Size, $13\frac{3}{4} \times 10\frac{1}{4}$.

261 VIEW OF THE CITY OF NEW YORK TAKEN FROM LONG ISLAND.

Etching from nature by St. Memin, 1796, $18\frac{3}{4} \times 12\frac{7}{8}$. On paper watermarked "I. Taylor." With margin showing part of the lower plate mark. A small brown stain in the sky near left border-line. Very fine impression. Exceedingly rare.

262 VIEW OF NEW YORK FROM THE NORTHWEST.

(The large "Atlantic Neptune" View, or the "Wooded Heights View"). About 1773-1777. Aquatint. Proof before all letters. (Title is written in ink). With very large margin. Very rare.

263 BLACKWELL'S ISLAND, EAST RIVER.

From Eighty-sixth street, New York, 1862. Size, $15\frac{1}{2} \times 11$. Lithograph by Currier & Ives, after a drawing by F. F. Palmer. Colored.

264 UPPER AND LOWER BAY OF NEW YORK.

From the Battery looking southwest. Size, $12\frac{1}{2} \times 8\frac{1}{2}$. Lithograph by Currier & Ives. Colored.

265 BURNING OF THE LEXINGTON IN LONG ISLAND SOUND.

Lithograph by N. Currier, after the drawing by W. K. Hewitt. Fine impression with full margin, showing the map of Long Island Sound, with location of the disaster. Also a separate print of Captain Hilliard's testimony. (2).

266 VIEW OF THE FEDERAL EDIFICE IN NEW YORK.

Line engraving by S. Hill for the Massachusetts Magazine, June, 1789. Stained.

Also the reproduction of DOOLITTLE'S engraving, published by A. G. Swasey, New Bedford, Mass., 1903. (2).

267 THE GOVERNMENT HOUSE.

Lithograph printed in colors by H. R. Robinson, slightly torn at the top and carefully repaired.

THE OBELISK IN CENTRAL PARK. Lithograph printed in black. (2).

268 CORNER OF COURT AND FULTON STREETS, BROOKLYN.

Advertising sign of E. H. Craig's Brooklyn agency of Wheeler & Wilson Sewing Machines. Lithograph in colors by Hy. C. Eno.

WILLIAM NICHOLSON

269 THE CORPUS-COLLEGE AT OXFORD.

Original Lithograph, printed in several tints. Signed proof on vellum paper.

270 ORIEL-COLLEGE AT OXFORD.

Original Lithograph printed in several tints. Signed proof on vellum.

H. NORMAN

271 LADY CARMICHAEL.

Mezzotint printed in colors, after Sir Henry Raeburn. Signed proof on India paper.

272 LADY LEITRIM AND CHILD.

Mezzotint printed in colors, after Sir Thomas Lawrence. Signed proof on India paper; from the first hundred.

273 MIRANDA (Mrs. Taylor).

Mezzotint printed in colors, after John Hoppner. Signed proof on India paper; from the first hundred.

274 MRS. CROUCH.

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- 274a BELTZ (G. F.). Memorials of the Order of the Garter, London, 1841. One volume, royal octavo, inlaid and extended to 9 volumes. imperial folio. and bound in half morocco.

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In mezzotint engravings are the works of Beckett, Faber Jr., Simon, I. Smith, R. Williams Houston, Frye, Spooner, C. Turner, Phillips, H. Meyer and S. W. Reynolds.

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- 276 GRECIAN DANCE, after T. Stothard.

Stipple engraving nicely printed in colors. Rare and very desirable.

STEPHEN PARRISH. (American Etcher)

- 277 **LEWISBURG ON THE SCHROON.** 1879.
Painter-etching. No. 2. Signed proof on etching
paper. Plate destroyed. Fine early proof.
- 278 **ON THE SCHROON—DROUGHT.** 1880.
Painter-etching. No. 6b. Signed proof on etching
paper with the flock of wild ducks. Plate destroyed.
Fine early proof.
- 279 **DESERTED MILL—ADIRONDACKS.** 1880.
Painter-etching. No. 8. Signed proof on etching
paper. Plate destroyed. Very fine early proof.
- 280 **FLOODED LANDS—ADIRONDACKS.** 1880.
Original etching. No. 9. Signed proof on etching
paper. Plate destroyed. Fine early proof.
- 281 **MILLS ON THE SCHROON.** 1880.
Painter-etching. No. 10. Signed proof on etching
paper. Plate destroyed. Fine early proof.
- 282 **THE UPPER DELAWARE.** 1880.
Painter-etching. No. 11. Signed proof on etching
paper. Plate destroyed. Fine early proof.

IGNAZIO PAVON

- 283 **THE TRANSFIGURATION.**
Line engraving, after Raphael. Apell No. 10. Sec-
ond state; open letter proof. In 3-inch gold frame.

J. PAYRAU

- 284 **THE COUNTESS CARLISLE.**
Mezzotint printed in colors, after George Romney.
Signed proof on India paper.
- 285 **SAILOR BOY'S RETURN.**
Mezzotint printed in colors, after Singleton. Signed
proof on India paper. Limited edition, and the plate
destroyed.

J. PAYRAU—Continued.

286 THE SHIPWRECKED SAILOR.

Mezzotint printed in colors, after Singleton. Signed proof on India paper. Limited edition and the plate destroyed.

GEORG PENCZ

(Sixteen Painter-engravings.)

287 SARAH PRESENTING HAGAR TO ABRAHAM.
Bartsch 1.

TOBIAS BLINDED. Bartsch 15. (2).

288 TOBIAS LEAVING THE TABLE TO REMOVE THE
CORPSE OF AN ISRAELITE FROM THE
STREET. Bartsch 13.

TOBIAS BLINDED. B. 15.

YOUNG TOBIAS MARRYING SARAH. B. 18. (3).

289 LOT AND HIS DAUGHTERS. Bartsch 20.

DAVID AND BATHSHEBA. B. 21.

THE JUDGMENT OF SOLOMON. B. 23.

SUSANNA AND THE ELDERS. B. 26.

From "Ten subjects of the old Testament." Good impressions. (4).

290 CHRIST HEALING THE LEPER. Bartsch 34.

THE PARABLE OF THE SOWER. B. 37.

CHRIST HEALING THE SICK WOMAN. B. 40.

THE PHARISEES THREATENING TO STONE
CHRIST. B. 43.

From the 25 plates of "The Life of Christ." (4).

291 THE DEATH OF LUCRETIA. Bartsch 79.

TOBIAS BLINDED. B. 15.

THE FLIGHT OF CLOELIA. B. 81.

From the "Four Illustrations of Roman History."
(3).

JOSEPH PENNELL. (American Etcher)

- 292 THE PONTE SAN TRINITA IN FLORENCE. 1883.
Painter-etching; proof on Whatman paper.
- 293 CHESTNUT STREET. A SKETCH. (Bridge).
Painter-etching. Proof on etching paper. With full
margins. 8vo.
- 294 CHESTNUT STREET BRIDGE, PHILADELPHIA.
1884.
Painter-etching. Proof on Holland paper. 4to.
- 295 AN ENGLISH VILLAGE.
Original lithograph. One of his earlier works. Signed
proof on King paper.

PIETER PHILIPPE

- 296 JACOB STERMONT, Minister in the Haag.
Line engraving, after J. Mytens.
- LOUISE CHARLOTTE, Margravine of Brandenburg.
Line engraving by Pieter van Gunst. (2).

PHOTOGRAPHS

- 297 SISTINE MADONNA, by Raphael. VIRGIN AND
CHILD IN WREATH OF FLOWERS.
In broad, gilt chestnut frames. (2).

ANTOINE PICCINI

- 298 SOUVENIRS DE ROME.
Painter-etchings. 1878. Fifteen proofs on Japan
paper. (15).

MAX PIETSCHMAN

- 299 A CENTAUR-COUPLE.
Painter-etching. Proof on Van Gelder Zoonen paper.

CHARLES A. PLATT. (American Etcher)

- 300 OXFORD and WESTMINSTER ABBEY.
Painter-etchings. Proofs on etching paper. (2).

301 THE MARKET SLIP—EBB TIDE, ST. JOHN, NEW
BRUNSWICK.

Painter-etching. Signed proof on etching paper. Folio. Unquestionably one of the artist's finest plates, and one of the best etchings ever produced in America.

ANTONIO PORPORATI

302 IL BAGNO DI LEDA.

Line engraving, after Correggio. Apell No. 6. Second state; proof with coat-of-arms and names of artists only. In $2\frac{3}{4}$ inches antique oak and gold frame.

JOHANN BALTHASAR PROBST

303 PANTALON AND HARLEQUIN.

Twelve line engravings, after Joh. Jacob Schübler. 1729. In original paper cover.

REMBRANDT VAN RYN

304 REMBRANDT DRAWING.

Painter-etching. Bartsch 22. Tenth state.

305 ABRAHAM SPEAKING TO ISAAC. 1645.

Painter-etching. Bartsch 34.

306 THE ADORATION OF THE SHEPHERDS.

A night piece. About 1652. Bartsch 46. Seventh state, right edge closely trimmed.

307 THE CIRCUMCISION. 1654.

Painter-etching. Bartsch 47. Second state.

308 THE SAMARITAN WOMAN.

An arched plate. Painter-etching. Bartsch 70. Fourth state.

309 THE RESURRECTION OF LAZARUS.

The large plate; assumed date 1632. Painter-etching. Bartsch 73. Tenth state.

310 PETER AND PAUL AT THE BEAUTIFUL GATE
OF THE TEMPLE. 1659.

Painter-etching. Bartsch 94. Fifth state.

REMBRANDT VAN RYN—Continued.

- 311 ST. JEROME KNEELING. 1634.
Painter-etching. Bartsch 102. Second state.
- 312 THE ADVERSE FORTUNE. 1633.
Painter-etching. Bartsch 111. Second state; before the text on the back of the print. The two lower corners carefully restored. From the de Triquetti Collection.
- 313 THE PANCAKE WOMAN. 1635.
Painter-etching. Bartsch 124. Fourth state.
- 314 THE GAME OF KOLEF. 1654.
Painter-etching. Bartsch 125. Third state.
- 315 THE BEGGAR WOMAN WITH THE GOURD.
In Callot's manner; assumed date 1631. Bartsch 168. Second state.
- 316 BEGGARS AT THE DOOR OF A HOUSE. 1648.
Painter-etching. Bartsch 176. Second state.
- 317 ACADEMICAL FIGURES OF TWO MEN.
Assumed date 1646. Painter-etching. Bartsch 194. Third state. A small hole in the right upper corner carefully filled.
- 318 THE BATHERS. 1631.
Painter-etching. Bartsch 195. Second state. From the Sternberg Collection.
- 319 JAN CORNELIS SILVIUS. Preacher. 1634.
Painter-etching. Bartsch 266. Second state.
- 320 DR. FAUSTUS.
Assumed date 1652. Painter-etching. Bartsch 270. Fourth state.
- 321 YOUNG HAARING. 1655.
Painter-etching. Bartsch 275. Fifth state.
- 322 UITENBOGAERT THE PREACHER.
Painter-etching. 1653. Bartsch 279. Seventh state. Closely trimmed in the lower margin, two tears repaired.

REMBRANDT VAN RYN—Continued.

- 323 **UITENBOGAERT** (called the Goldweigher). 1639.
Painter-etching. Bartsch 281. Fourth state; with
captain Ballie's retouch, small margin and was folded.

A. RODIN

- 324 **THE KNIGHT**.
Original lithograph printed in colors. Fine.
- 325 **LA RONDE**.
Original dry-point on etching paper.

SALVATOR ROSA

- 326 **THE GENIUS OF SALVATOR ROSA**.
Painter-etching. Bartsch XX. No. 24. In 1½ inch
maple frame.

MAX ROSENTHAL. (American Engraver)

- 327 **GEORGE WASHINGTON**, Set No. 18.
CHARLES BALTHAZAR JULIEN FEVRE DE ST.
MEMIN, Set No. 7.
EDWARD SAVAGE, Set No. 15.
Mezotints, after St. Memin, in four states. Limited
to twenty-five proofs on India paper of each state and
the plates destroyed. (12).

ANTHONY ROSS

- 328 **NATURE**.
Mezzotint printed in colors, after Sir Thomas Law-
rence. Signed proof on India paper. Edition limit-
ed to 300 impressions and the plate destroyed.

THOMAS ROWLANDSON

- 329 **STUDIES OF PHYSIOGNOMY**.
Sepia drawing.

L. RUET

330 WASHINGTON ON HORSEBACK and MARQUIS DE LAFAYETTE ON HORSEBACK.

Etchings, after Ch. Delort. Remarque proofs on vellum, signed by both artists. In 1½ inch dark seal-brown chestnut frames. (2).

AEGIDUIS SADELER

331 THE ROMAN EMPERORS.

Line engravings, after Titian. 1 Julius Caesar, 5 Tiberius, 5 Claudius, 6 Nero, 8 Otho, 9 Vitellius, 10 Vespasianus, 11 Titus. On good contemporary paper. (8).

CHARLES B. J. F. SAINT-MEMIN

332 PORTRAITS.

Of George Boer, 1799; Bailey Bartlett, 1800; James A. Bayard, 1801; I. Campbell, 1804; Mrs. Mary Carter, 1801; Edw. J. Coale, 1804. Mezzotinted etchings. All fine original impressions. (6).

333 PORTRAITS

Of James MacHir, 1799; Thos. Newton, 1806; Jonathan Parker, 1799; Isaac Penington, 1802; David Reedy, 1798; and Oliver H. Perry, 1809. Mezzotinted etchings. All fine original impressions. (6).

334 PORTRAITS.

Of A. T. Dallas, 1801; Darieu, 1800; Mrs. Rob. Gilmer, 1803; J. H. Hurst, 1798; Wm. Hurst, 1800; and Jos. Lewden, 1802. Mezzotinted etchings. All fine original impressions. (6).

335 PORTRAITS.

Of Benj. West (not the painter), 1798; Robt. Westcott, 1793; Genl. Jonathan Williams, 1798; Wm. B. Woods, 1803, and an unknown portrait, Dexter No. 7. Mezzotinted etchings. All fine original impressions. (5).

336 TWENTY PORTRAITS.

Among them Judge Walter Dorsey, Edw. Johnson Coale, Chas. Sterritt and Mr. Walter, all of Baltimore. Mezzotinted etchings. (20).

337 TWENTY PORTRAITS.

Among them Thos. Jefferson, John Drayton, Jonathan Dayton, Caleb Swan and De Witt Clinton. Mezzotinted etchings. All fine original impressions. (20).

SATYRICAL PRINTS

338 CAPTAIN SQUANDER PAYING HIS FIRST ADDRESS TO MISS WEALTHY.

Etching by C. White, after Robert Robertson.

THE ALLEMANDE DANCE.

Engraving by Caldwell, after Brandoin. (2).

339 THE UNWELCOME CUSTOMER and HIGH LIFE BELOW STAIRS.

Engravings by J. Caldwell, after Collet. (2).

340 A COMMON COUNCIL MAN OF CANDLESTICK WARD and his wife on a Visit to Mr. Deputy at his Modern built villa near Clapham. Etching by Hooper.

THE MACARONI CAULDRON. Etching by Darly. (2).

341 THE VICAR AND MOSES.

Plate I. and II. Stipples by D. Madan, after A. van Assen.

THE RELIGIOUS HORNPIPE DANCER. Etching by Rowlandson.

TO BE SOLD TO THE BEST BIDDER. Etching by Darly. (4).

342 JANUARY AND MAY. Engraving by C. Grignon, after J. Collet.

THE COUNTRY CHORISTERS. Engraving by J. Goldar, after Collet.

SATYRICAL PRINTS—Continued.

- 343 SR. BIBO BULKY. THE OPTICAL CONTEST. Both etchings by M. Darly.
THAT FOR LEWIS. Etching by E. Hodges. (3).
- 344 THE PUZZLE FOR TURC, FERNCHMAN OR CHRISTIAN. Stipple, after Sir Henry Bunbury.
THE TYTHE PIG. Etching by Muller, after Boitard.
1784 OR THE FASHIONS OF THE DAY. Etching by E. Bull, after W. Repton. Slightly torn and repaired. (3).
- 345 NO PLEASURE WITH HUNTING CAN VIE, by T. Rowlandson. A FRESH-WATER SALUTE. A BRAVURA AT THE HANOVER SQUARE CONCERT.
All aquatinted etchings printed in brown. (3).
- 346 THE POLITICIAN, by F. T. MUSICK ON AN ENTIRE NEW PLAN, by Piano. SCOTCH ECONOMY. LAPSTONE AND SHUTTLE, by I. N.
All etchings, the last aquatinted. (4).
- 347 THE BENEFIT OF NEUTRALITY. THE THREE KINGS. BANDITTI.
All etchings. (3).
- 348 LADIES TRADING ON THEIR OWN BOTTOM and LOVE IN A TUB.
Colored etchings in Rowlandson's manner. (2).
- 349 TOES OUT! STAND EASY. CENT LIVRES DE RENTE. LES TANTALES MODERNES. AUSTRIAN BUGABOO, funkng the French Army.
All hand-colored etchings. (4).
- 350 FIVE SATYRICAL ETCHINGS.
Two published by Aitken and three by Dent, representing Mrs. Jordan and the Duke of Clarence. All hand-colored. (5).
- 351 THE UNION CLUB. Etching by Js. Gillray. Hand-colored.

352 TWENTY-SEVEN ETCHINGS.

By Wm. Loggan and others in the manner of Romain de Hooghe. Most of the refering to James II. and his Reign. (27).

TH. SAUVE

353 PORTRAIT OF LOUIS XVIII, King of France.

Stipple printed in colors. Rare.

PETER SCHENK

354 MARIA DE WILDE and CHRISTINA ELIZABETH FALCKNERINN. Original mezzotints.

HELENA FORMAN. Mezzotint by Robert Sayer, after Rubens. (3).

GEORG FRIEDRICH SCHMIDT

355 JOHN MELCHIOR DINGLINGER.

Etching, after Ant. Pesne Wessely. No. 27. (J. 148).
Third state.

YOUNG MAN WEARING A FEATHER CAP. Etching, after G. Flinck. W. No. 136. (J. 125). From the collection of Count M. von Fries.

A PERSIAN. Etching, after Rembrandt. W. No. 150. (J. 120). Second state. (3).

356 DAVID SPLITGERBER. 1766.

Line engraving, after J. M. Falbe. Wessely 113. (J. 87). Second state.

WOLFGANG CHRISTOPH WINCKLER. 1720. Line engraving by Johann Wilhelm Windter, after J. D. Preissler, Andresen II. 8. Left lower corner restored. (2).

WILLIAM SCOTT

357 VENICE. 1881.

Painter-etching. Signed proof on laid paper; pasted on a cardboard. The artist's own printing.

HERBERT SEDCOLE

358 THE DUCHESS OF DEVONSHIRE.

Mezzotint printed in colors, after Thomas Gainsborough.
Signed proof on plate paper; from the first hundred.

WILLIAM SHARP

359 DR. JOHN HUNTER. (Celebrated Anatomist). 1788.

Line engraving, after Sir Joshua Reynolds. Apell No.
38. In $2\frac{1}{2}$ inch walnut and gold frame.

ALFRED J. SKRIMSHIRE

360 LADY DOUGLAS.

Mezzotint printed in colors, after Thomas Gainsborough. Signed proof on India paper; the engraver's own printing.

361 NATURE.

Mezzotint printed in colors, after Sir Thomas Lawrence. Signed proof on India paper.

362 THE SETTING SUN. (The Godsall Family).

Mezzotint printed in colors, after John Hoppner.
Signed proof on India paper.

EDWARD SLOCOMBE

363 A CANAL IN HOLLAND. 1889.

Painter-etching. Signed proof on vellum paper. Folio.

JOHN SMITH

364 PRINCESS SOPHIA ELECTRICE DOWAGER OF

BRUNSWICK. Mother of George I. Mezzotint.
Smith 237. Second state. Large margin.

JACQUES DE MOSSCHER. Painter. Mezzotint by
Jan Stolker, after J. van Ravenstein. (2).

365 THOMAS LORD, Marquis of Wharton. Lord Privy—
Seal.

Mezzotint, after G. Kneller. Smith 267. Closely
trimmed.

RICHARD SMYTHE

366 LADY CONYNGHAM AND SON.

Mezzotint printed in colors, after Sir Thomas Lawrence. Signed proof on India paper; from the first hundred.

367 LADY INCHQUIN.

Mezzotint printed in colors, after Sir Thomas Lawrence. Signed proof on India paper; from the first hundred.

SPORTING PRINT

368 SPREADING.

Aquatinted etching by C. Hunt. Print colored by hand.

F. G. STEVENSON

369 CHILDREN BATHING (The Children of John Hoppner).

Mezzotint printed in colors, after John Hoppner. Signed proof on Whatman paper.

370 FLORENTINE PORTRAIT (of a Girl).

Mezzotint printed in colors, after Francesco Buonsignori. Signed proof on India paper. From the first hundred.

371 HENDRICKJE STOFFELS, (Rembrandt's Mistress). 1910.

Mezzotint printed in colors, after Rembrandt. Signed proof on India paper; from the first hundred. Edition limited to 250 impressions.

372 JACQUELINE DE BOURGOYNE. 1912.

Mezzotint printed in colors, after Jean de Mabuse. Signed proof on India paper; from the first hundred. Edition limited to 200 impressions.

373 JUVENILE RETIRMENT.

Mezzotint printed in colors, after John Hoppner. Signed proof on Head paper.

- 374 **KING EDWARD AS A SAILOR BOY.** 1910.
Mezzotint printed in colors, after F. Winterhalter.
Signed proof on India paper; from the first hundred.
Edition limited to 200 impressions.
- 375 **LADY LIGONIER.** 1913.
Mezzotint printed in colors, after Thomas Gainsborough. Signed proof on India paper. Edition limited to 250 impressions.
- 376 **LADY MAITLAND.** 1908.
Mezzotint printed in colors, after George Romney. Signed proof on India paper; from the first hundred. Edition limited to 200 impressions and the plate destroyed.
- 377 **LADY PETRE.** 1913.
Mezzotint printed in colors, after Thomas Gainsborough. Signed proof on India paper. Edition limited to 250 impressions.
- 378 **MADONNA AND CHILD.**
Mezzotint printed in colors, after B. E. Murillo. Signed proof on India paper.
- 379 **MADMOISELLE HELVETIUS.** 1913.
Mezzotint printed in colors, after François H. Drouais. Signed proof on India paper; from the first hundred. Edition limited to 250 impressions.
- 380 **MASTER HOPPNER.** 1908.
Mezzotint printed in colors, after John Hoppner. Signed proof on India paper; from the first hundred. Edition limited to 175 impressions and the plate destroyed. All sold.
- 381 **MISS CHOLMONDELEY.** 1910.
Mezzotint printed in colors, after John Hoppner. Signed proof on India paper; from the first hundred. Edition limited to 275 impressions.
- 382 **MRS. DAVENPORT.** 1912.
Mezzotint printed in colors, after George Romney. Signed proof on India paper; from the first hundred. Edition limited to 250 impressions.

F. C. STEVENSON—Continued.

- 383 MRS. PAYNE GALWAY AND CHILD, (Pick-a-back). 1905.
Mezzotint printed in colors, after Sir Joshua Reynolds.
Signed proof No. 48, on India paper. Edition limited to 150 impressions and the plate destroyed. All sold.
- 384 PRINCE JACOB. (Detail). 1910.
Mezzotint printed in colors, after Anthonie van Dyck.
Signed proof on India paper; from the first hundred.
Edition limited to 150 impressions and the plate destroyed.
- 385 PRINCESS WILHELMINA OF PRUSSIA.
Mezzotint printed in colors, after J. F. A. Tischbein.
Signed proof on India paper.
- 386 THE AVENUE, MIDDELHARNIS, Holland. 1913.
Mezzotint printed in colors, after Meindert Hobbema.
Signed proof on India paper. Edition limited to 200 impressions.
- 387 THE SALAD GIRL. (Phoebe Hoppner, the painter's wife). 1907.
Mezzotint printed in colors, after John Hoppner.
Signed proof on India paper. Edition limited to 200 impressions. All sold.

E. STODART

- 388 MRS. ROBINSON.
Stipple printed in colors, after Sir Joshua Reynolds.
Signed proof on soft Japan paper.

JACQUES TISSOT

- 389 LE JOUEUR D'ORGUE.
Painter-etching and dry-point. Beraldi No. 30.
Signed proof on old paper, with the etcher's red stamp.

VAUGHAN TROWBRIDGE
(American Etcher)

- 390 VERSAILLES. 1905.
Painter-etching. Signed proof printed in colors. In 5/8-inch bronzed frame.

WILLIAM UNGER

- 391 THE COUNTESS OF OXFORD, after Sir Joshua Reynolds.
Etching printed in colors. Remarque proof on India paper.
- 392 WORKS OF WILLIAM UNGER.
A series of 71 etchings, after the old Masters, with descriptive text by C. Vosmaer. In original covers and in one portfolio. The plates Nos. 13 and 18 are missing.

SIMON VAN DE PASSE

- 393 CHRISTIAN IV, KING OF DENMARK. 1629.
Line engraving from life. Franken 535. Slightly torn and carefully repaired.

CHAS. A. VANDERHOEF. (American Etcher)

- 394 BOAT-LANDING.
Painter-etching. Signed proof on thin Japan paper.

ANTHONIE VAN DYCK

- 395 THE MARTYRDOM OF ST. BARBARA.
Etching by an unknown artist. From the Stork Collection.
- A COAT-OF-ARMS, by an unknown engraver. (2).

LUCAS VAN LEYDEN

- 396 EVE PRESENTING THE APPLE TO ADAM. About 1530.
Bartsch 10. Closely trimmed.
- 397 DAVID KNEELING IN PRAYER. 1520.
Bartsch 29. Laid down. One of the earliest etched plates; Pauli "Incunabeln der Radierung." Rare.
- 398 THE POET VIRGIL SUSPENDED IN A BASKET. 1525.
Bartsch 136. One of the important plates of the master.

- 399 MARS AND VENUS. 1530.
Bartsch 137. Impression with large margin.
- 400 THE WOMAN FEEDING A DOE. 1509. Bartsch 153.
- 401 TWO CHILDREN, ONE BEARING A HELMET AND
THE OTHER A STANDARD. 1527. Bartsch 165.
- 402 PORTRAIT OF HIMSELF. 1525.
Bartsch 173. This is considered an etching of the
XVII century, after Durer's portrait of Van Leyden.

P. W. VAN MEGEN

- 403 JOHAN ARNOLD ZOUTMAN, Vice-Admiral of Holland,
after A. Schouman. From the J. B. de Graaf Collec-
tion.
- CORNELIS TROMP, Admiral-General of Holland, en-
graved by Pieter Holsteijn.
- MICHIEL DE RUYTER, Admiral-General of Holland,
and other portrait of the same. All line engravings.
(4).

ADRIAAN VAN OSTADE

- 404 THE ETCHED WORK OF VAN OSTADE.
Fifty-one aquatinted etchings printed in six progres-
sive states, the last one being colored by hand, and a
portrait in the same manner on the title page. Pub-
lished by "Het Overyssele Konstgenootschap." Ams-
dam by Frederick Willem Greebe. The colored im-
pressions are complete, while the other states are not.
With title and subscriber's list. (142).
- 405 THE LAUGHLING PEASANT.
Painter-etching. Dutuit 4. Fifth state, also a re-
versed copy of "A Man and a Woman Walking."
Dutuit 24. (2).
- 406 THE FAMILY. 1647.
Painter-etching. Dutuit 46. Sixth state. Good im-
pression.

G. VENZO

- 407 HARMONY, after Domenichino.
GEOGRAPHY. Stipple engraving nicely printed in colors, with large margins. (2).

NICOLAS VERKOLJE

- 408 ST. PETER and ST. PAUL.
Mezzotints, after Linschoten. Wessely Nos. 17 and 18. With margin. (2).

VIEWS OF AMERICAN CITIES

- 409 FRANKLIN INSTITUTE, Philadelphia. Engraving by Fenner Seares & Co.
NEW HAVEN, from the Southeast. Engraving by D. C. Hinman.
PUBLIC SQUARE, New Haven, Ct. Engraving by L. S. Punderson. (3).

REINER VINKELES

- 410 JOHAN ARNOLD ZOUTMAN, Vice-Admiral of Holland, after De la Croix.
WOLTER JAN GERRIT BARON BENTINCK, Adjutant-General of Holland, after P. Oets.
AART VAN NES, Admiral of Holland, Engraved by J. C. Bendorp, after B. van der Helst, All line engravings. Large margins. (3).

H. VOGELER VON WORPSWEDE (German Etcher)

- 411 ON THE DOWNS.
Painter-etching, proof on Van Gelder paper.

W. VON SENUS

- 412 FRANZ I. OF AUSTRIA, after Joh. Ziterer.
FRIEDRICH WILHELM III. OF PRUSSIA, after Schumann. Stipples printed in colors. (2).

W. W. WALLACE

- 413 FOOT OF BROAD STREET, NEW YORK, in 1645.
Etching. Proof on van Gelder paper. 4to.

CHARLES WALTNER

- 414 L'ANGELUS.
Etching, after J. F. Millet. Remarque (Portrait of Millet) proof on vellum. Signed by the etcher. In $3\frac{1}{4}$ inch gold frame.

ANTHONIE WATERLOO

- 415 SIX LANDSCAPES.
Painter-etchings. Dutuit VI. Nos. 65-70, with small margins. Inlaid for extra-illustrating. (6).

JOHN C. WEBB

- 416 MISS CROCKER.
Mezzotint printed in colors, after Sir Thomas Lawrence. Signed proof on India paper; the engraver's own printing.
- 417 THE BLUE BOY.
Mezzotint printed in colors, after Thomas Gainsborough. Signed proof on India paper.

F. E. WEIROTTER

- 418 VUES DE LA NORMANDIE.
Fourteen original etchings. (14).

DAV. WEISS

- 419 BUXOMA, after H. Bunbury.
Stipple engraving nicely printed in colors. Very large margin.

JAMES ABBOTT McNEILL WHISTLER

420 THE TITLE TO THE FRENCH SET. 1858.

Painter-etching. Kennedy No. 25. The complete original paper wrapper. "The Pennells say, in their 'Life of Whistler' that Delannoy donned Whistler's garments and sat to him, Whistler putting his own head on the figure. Thomas speaks of the man sketching as a portrait of the artist. At any rate, he certainly resembles Whistler." (Kennedy).

421 OLD WESTMINSTER BRIDGE, 1859.

Painter-etching. One of the "Sixteen Etchings." Kennedy No. 39. First state; before the small cloud above the high tower. Proof on old laid paper, water-marked "H. P. in a shield and below it Hudelis I." Extra large margin. Extremely scarce.

422 EAGLE WHARF. (Tyzac, Whiteley & Co.). 1859.

Painter-etching. One of the "Sixteen Etchings." Kennedy No. 41. The only state described. Proof on the same paper as K. 39. A very early and brilliant impression with extra large margin. Rare of such quality.

423 THAMES POLICE. 1859.

Painter-etching. One of the "Sixteen Etchings." (Wapping Warf). Kennedy No. 44. Second state; the cloud near the tall chimney touches the roofs but before the dry-point work on the sky. Proof on the same paper as K. 39 and 41. A very brilliant impression with extra large margin. Very rare.

424 BILLINGSGATE.

Painter-etching. Kennedy No. 47. Print on Whatman paper.

FULHAM. (Chelsea). Painter-etching. Kennedy No. 182. Second state *a*. Photogravure plate from the original etching. (2).

425 FULHAM, (Chelsea).

Painter-etching. Kennedy No. 182. Second state *a*;
Photogravure from the original etching.

WHISTLER AND HIS CRITICS. Whistler called a
"clown," "crank," "mountebank," "charlatan,"—and his
work characterized as "artistic monkey tricks." "scraps
and smudges," "rags from a tattered mantle of artistic
fustian," "futil daubs," etc. (Article from "to-day."
a New York periodical of March 7, 1889. Framed
between glass, with article from N. Y. "Herald" of
March 2, 1889. Probably the most bitter attack on
Whistler, both as a man and an artist, ever written.)
(2).

426 SWAN AND IRIS.

Etching from a painting by Cecil Lawson. Kennedy
No. 241. Second state; with the additional vertical
shading of the reflection in the water along the left
bank. Proof on laid paper watermarked. 1814.

427 LES BONNES DU LUXEMBOURG.

Original lithograph. Kennedy No. 48. Printed on
coated paper.

SIDNEY E. WILSON

428 MRS. BELL. 1914.

Mezzotint printed in colors, after Sir Henry Raeburn.
Signed proof No. 84 on India paper. Edition limited
to 250 impressions.

429 THE DUCHESS OF DEVONSHIRE.

Mezzotint printed in colors, after Thomas Gains-
borough. Signed proof on India paper; from the first
hundred.

430 THE COUNTESS OF DURHAM. 1914.

Mezzotint printed in colors, after Sir Thomas Law-
rence. Signed proof on India paper; from the first
hundred. Edition limited to 250 impressions.

431 LADY TAYLOR.

Mezzotint printed in colors, after Sir Joshua Reynolds.
Signed proof on India paper. From the first hundred.

432 MIRANDA (Mrs. Taylor).

Mezzotint printed in colors, after John Hoppner.
Signed proof on India paper; from the first hundred.

433 LADY SHEFFIELD.

Mezzotint printed in colors. after Thomas Gainsborough. Signed proof on India paper; from the first hundred.

HEINRICH WOLFF

434 CONVERSATION.

Original Roulette work. Proof on plate paper. An unusual manner similar to dry-point.

ANDRES ZORN

435 ROSITA MAURI. 1889.

Painter-etching. Delteil No. 34. Fourth state (of 5).
Print on thin paper.

436 PORTRAIT OF HIMSELF. 1904.

Painter-etching. Delteil No. 180. Fourth (finished) state, the necktie is shaded. Proof on Van Gelder paper. A powerful plate.

437 PORTRAIT OF EX-PRESIDENT TAFT.

Painter-etching. 1911. Signed proof on Whatman paper.

J. ZULVAGA

438 THE MONK.

Original lithograph; proof on coated paper.





